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The

Playground

COMMUNITY  
SERVICE



"OVER THE FENCE IS OUT"

SEPTEMBER  
1921

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CENTS

# The Playground

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for the  
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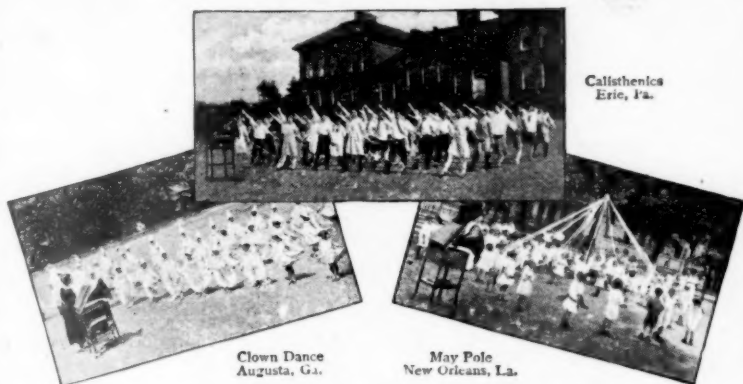
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### TABLE OF CONTENTS

The World at Play.....	355
Festival Producing in Parks and Playgrounds, by <i>Constance D'Arcy Mackay</i> .....	362
The Palio, by <i>Hiram K. Moderwell</i> .....	373
Real Indians in Pageant of The Dalles, Oregon.....	378
Huntington, Virginia, Children's Play Day to Become an Annual Event .....	379
Special Days on the Playground IV, by <i>Genevieve Turner Holman</i> .....	380
Are the Badge Tests Worth While? .....	382
What Are You Willing to Do for the Blind?.....	383
Aberdeen, South Dakota, Gives a Play Day for Rural Schools .....	384
Recreation Centers at St. Paul, Minnesota.....	385
Making a Short Budget Go a Long Way IV.....	386
Added Facilities and Increased Attendance Mark the Playground Season of East Orange, New Jersey.....	390
Belleville's Public School Picnic.....	391
The Hampton Community House.....	393
Fun for the Grown-Ups VII.....	394
Toy-Making: A Review of Helpful Books III.....	396
Kite Tournaments .....	400
For Summer Court Games, by <i>William A. McKeever</i> .....	403
Plays Suitable for High Schools III .....	404
Book Reviews .....	406

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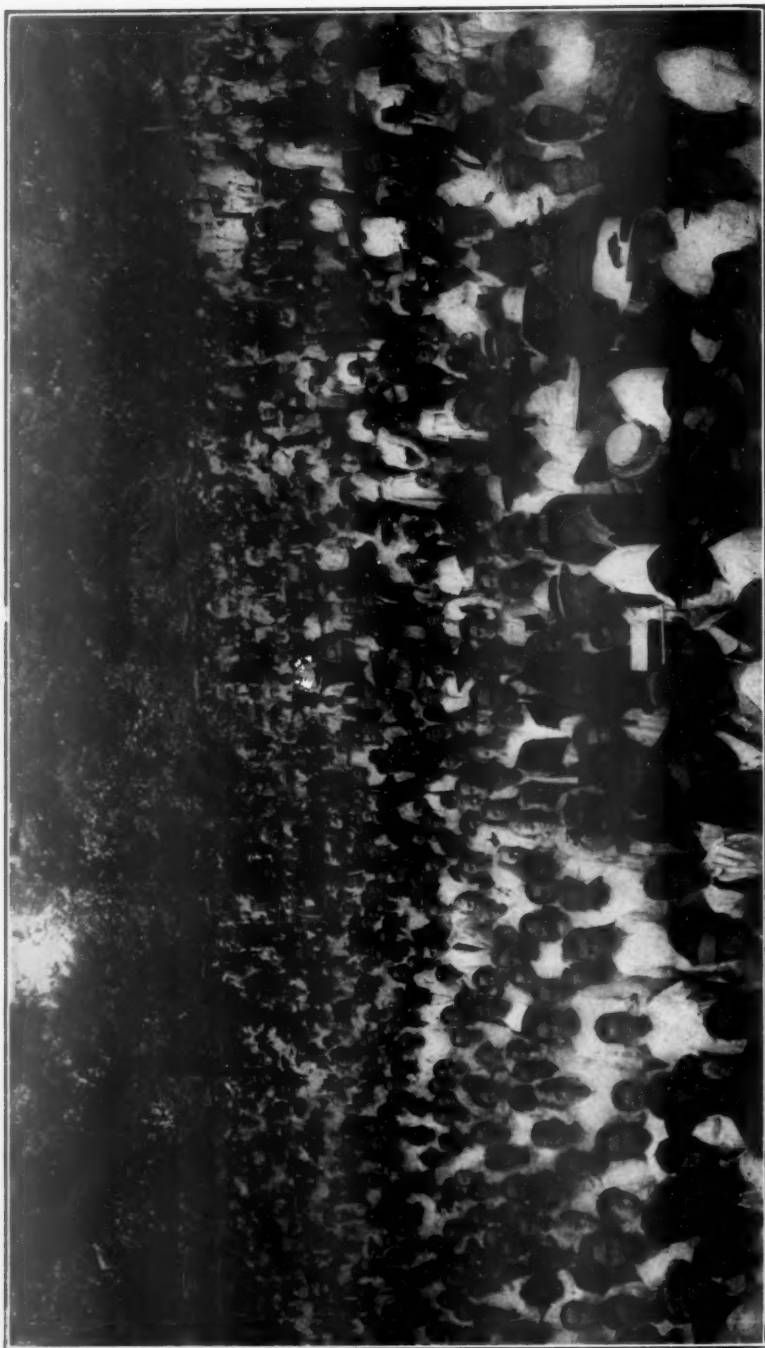


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# The Playground

Vol. XV No 6

SEPTEMBER 1921

## The World at Play

**From Joseph Lee.**—Man is the child not merely of action but of certain forms of action, the fulfilment of certain purposes—of loyalty, contest, nurture, the service of the beautiful, the search for truth. As these purposes are satisfied in him—as they play through him, make him their instrument, he becomes alive.

**Bequeaths Idealism to Family by Will.**—The will of Nicholas Alienikoff, attorney, which bequeaths his "idealism" to his children, was filed for probate in the Surrogate's Court.

"Having disposed of my worldly affairs," he says in the final paragraph of his will, "I desire to express to my wife and children, as well as to my other criticising friends, that though I pass away poor in material possessions, I have no regret at having lived an unselfish life as an idealist. My conscience is clear.

"I have done my best to secure the best ideals of mankind as I understand them. I was

true to my principles at all times and my devotion to ideals was limited only by the lack of sufficient physical strength and want of sufficient faith in individuals striving, or claiming to strive, to change our present social system to a better state of society.

"I beg my children to respect ideals and idealists and dreamers, for what are dreams today will be realistic tomorrow, and what are called iridescent dreams by our 'practical' men of affairs are the guiding stars of mankind."—  
From the *New York World*

**Pershing Plays Polo.**—General Pershing plays polo almost daily with the army team. He believes time for play and exercise is essential, especially for desk workers.

**Rules in Loose-Leaf.**—The Department of Recreation of the city of Detroit issues its rules and regulations for recreation workers in loose-leaf form so that additions, alterations and amendments may be made without reprinting the entire set.

## THE WORLD AT PLAY

**Aid in Accident Prevention.**—The Playground Commission of Los Angeles, California, desiring to cooperate with the Los Angeles Chamber of Commerce in the movement for "Safety and Accident Prevention," points out that "more publicity and larger use of the municipal playgrounds, recreation centers, swimming pools and camps, will tend to relieve the conditions" and decrease the danger from play in the streets. They suggest that the Chamber of Commerce bring to the attention of parents the list of recreation centers in Los Angeles, all of which are under trained leadership, and also that parents be informed that instructions for installing playground apparatus at small cost in their own back yards may be secured from this Department.

**Vacant Lot a Dump Heap for Over Thirty Years, Now a Playground.**—A six-acre lot in Elmira, New York, where once a Rolling Mill stood, had been a dump heap of brick, slag and scrap ever since some time in the 1800's until last May when a community rally under the leadership of the Kiwanis Club, the Rotary Club and Community Service brought out a group of willing and muscular volunteers who turned it into a playground.

The President of the Kiwanis Club in a letter to Community Service headquarters writes:

"It was a glorious day, the kind that marks the milestones along the way in Community Service, and to have had some little share in doing something for the children up there who have to choose between the street or the railroad track for a playground was a thousand times worth the while.

"If we can inspire some other club in some other town to go and do likewise, then shall we have been repaid more amply than we ever suspected when we embarked on it. We had only the children around the Rolling Mill in mind when we started in."

**Elks Clean Up Day.**—The Elks of Elmira in maintaining their right to be known as the "Best People" have converted Clinton Island, once a heap of brush and debris, into an up-to-date and well equipped recreation centre. Early one morning 500 men and women arrived at the Island and in spite of a burning sun plied the pick and shovel to such good effect that by the end of the day the entire width of the island was cleared. The beach was carefully graded and bath houses were remodelled from old ones. Chutes were erected for the children and they

## THE WORLD AT PLAY

lost no time in making use of them. Floats and other facilities are now being constructed and the spot is in a way to become a very popular playground for young and old.

**Rotarians Finance Community Pool.**—When the Rotarians of Elmira visited Denison Park recently for a joint outing with their brothers from Corning the youngsters of the city very courteously gave up the swimming pool to the visitors. In doing this they little realized what consequences their generosity would have. Plans are now under way whereby a swimming pool large enough to accommodate several hundred will be placed in one of the parks of Elmira. The project will be financed by Rotarians at an estimated cost of \$10,000.

**Street Baths in New York.**—Real wet water for bathing in torrid days is supplied in many places on New York streets. Sometimes a kindly fireman plays the hose on the children; in other places a large spray is attached to the fire hydrant. Mayor Hylan in opening the first "beach" said there would soon be 1200 more. Said he:

"We are going to give the people in the congested districts, who cannot take their children

to the seashore, as much pleasure as possible, so that they will not be overcome with heat in the hot city. This city belongs to the people and not to the special pleasure-seeking interests."

**Welfare Department to Develop Race.**—Scientific physical and mental training under the Federal Government in cooperation with the State government is planned when the new Welfare Department is established. Brigadier General Charles E. Sawyer believes such training essential to overcome the conditions revealed by the draft. It has been predicted that public health could be improved twenty-seven per cent within a single generation under the operation of these plans. General Sawyer says:

"If America is to lead among the nations of the world and be an exemplary nation for the world, then we must have the best physical development of both men and women.

"In order to bring that about it is necessary that we should develop a system of physical and mental education consistent with our habits, business requirements and social relations.

"Physical education, it is admitted, has been neglected. I had a striking personal illustration of that the other day at a big league ball game. There I

## THE WORLD AT PLAY

saw 20,000 people watching 18 men exercise. Most of that 20,000, I suppose, were office workers, with 'putty' muscles. What we want to do is to reverse the condition—have the 18 watch the 20,000 at exercise.

"The bill creating the Department of Public Welfare soon is to become a law, and it will set up the system which is to up-build the American race. The plan will represent the best thought of the most able physical directors in the country, and the Federal government will encourage the various States to adopt this systematic plan.

"In our present physical development system, and this takes in also all our recreational affairs, we have nothing like a specific plan; every State, and various sections of each State, has its own system, or lack of system."

**Junior Municipality at Glen Ridge, New Jersey.**—One of the first organizations of junior municipalities for boys and girls between sixteen and twenty-one is that in Glen Ridge, New Jersey. The movement was started in Glen Ridge by the American Legion Post. Letters commending the movement have been received from Vice-President Coolidge, Assistant Secretary of the Navy Roosevelt, Governor Allen of Kansas.

**The Knightly Spirit.**—The Board of Recreation of Syracuse is having a series of Neighborhood Nights once a week during the summer. Community sings, exhibitions of games or folk dancing, doll parades and other activities are combined in interesting programs. As a part of the story hours the leader encourages simple dramatizations by the children to carry out the stories told.

One night when the herald from Cinderella's prince came to try the slipper on the feet of the ugly sisters one of them thrust in her foot saying, "Gee, that fits!"

Whereupon the herald bowed low before her and answered, "I beg your pardon, madam, but your heel ain't in."

**Kiddies' Day at Nashville.**—Nashville, Tennessee, had a Kiddies' Day at Centennial Park recently. It was the occasion of the annual children's pageant given by the small patrons of the city playgrounds. The presence of members of the Park Commission lent an air of dignity to the entertainment and careful training and the spirit of friendly competition between thirteen parks made the children do their best. Groups appeared in period or national costume. Some sixteenth century dancers and a group in Dutch costume were

## THE WORLD AT PLAY

particularly effective. The children from Lindauer Park caused much amusement in their interpretation of jumping jacks. Five hundred spectators enjoyed the pageant.

**Reform School Boys Present Pinafore.**—Though *Pinafore* has long been a favorite for amateur productions, never was there more rollicking crew to man Her Majesty's ship or more buxom "sisters and cousins and aunts" than at the performance given at a recent G. A. R. encampment in Golden, Colorado, by an all-boy cast from a state reform school. The chorus sang with all the spirit and vim that fifty lusty boys are capable of and also in perfect harmony. The "sisters and cousins and aunts" were so convincing that the performers had to take off their wigs at the end to convince the audience that they were boys. As for Dick Deadeye—his voice, his acting and his clog dancing, were applauded till the opera house echoed. A General who had attended thirty-eight national encampments said he had never before been so entertained as he had by this boys' production.

**California Women's Clubs Stage Pageant.**—The California Federation of Women's Clubs borrowed the services of a Com-

munity Service dramatic specialist to help stage their big pageant *California, the Land of Dreams*, presented at the Federation's 20th Annual Convention in Yosemite National Park on May 25th. This pageant pictured in episodes based on the history of California the quest of women for greater opportunities for service. The episodes were presented by different sections of California; one by the Alameda district, one by the San Joaquin Valley, one by San Francisco; one by southern California and one by Los Angeles. Twelve hundred actors took part. The historic episodes were written by Gertrude Atherton based on her history of California and the music was composed and directed by Arthur Farwell.

This pageant has been a means of arousing state wide interest in the possibilities of community drama. Moving pictures taken of the pageant are to be shown over the entire country. When this film is shown in any city in the United States through its Federated Women's Clubs it is with the understanding that one-third of the net receipts shall go to the Department of Music and Drama of the Federated Clubs for the purpose of promoting community music and community drama. This pageant has

## THE WORLD AT PLAY

done much to demonstrate to California the value of the kind of community efforts in pagentry and drama that Community Service is promoting and the kind of trained specialist service which it can render.

**Chinese Girl Athletes.**—Miss Barger, Director of the Normal School of Hygiene and Physical Education of the Y. W. C. A., in Shanghai, China, writes: "We hope to open our playground next spring, as a training center for our own students. You will be interested to know that we have trained one thousand Chinese girls to have a part in the Far Eastern Athletic Association, which meets here in Shanghai this spring. The event comes off next week. I am sure that it would be of interest to playground readers, and I am planning to write it up and send to you. This is the first time that Chinese girls have ever entered this meet. We are planning to have a mass drill, and mass group games, one thousand girls playing thirty-five different games. It will be a new thing for the Chinese people."

**American Playground Idea Spreads Through Europe.**—As a result of the success of a demonstration playground set up in Paris a year ago by the Junior American Red Cross, France

now has half a dozen playgrounds of the American type. The Red Cross has been asked to launch the playground movement in Belgium and Italy, which it will do at Charleroi and Florence, the centers to be taken over by native agencies as soon as they are in satisfactory operation.

This is only one of the ways in which the American Red Cross is still helping the children of Europe. In Eastern and Central Europe there are hundreds of thousands of children who are still in need of things even more elementary than play—food and clothing. These are the special charge of the Red Cross. It is to be hoped that during the Fifth Annual Red Cross Roll Call, which will be held this year November 11-24, the American people will show their interest in the work, as in that among the disabled soldiers and in disaster at home, by joining the organization.

**Where Citizens Are Made.**—To furnish the children of Detroit with more abundant opportunities for wholesome fun and play activities 60 playgrounds have begun this week to run full time. A playground as we conceive it today is not what it was when many of us who are now sending our children to it, went there ourselves. Three or four



## THE WORLD AT PLAY

decades ago it offered little attraction except as an open space cleared more or less of refuse and rubbish.

Today this playground has been made inviting because it is equipped with a goodly supply of the things needed for games and contests of all kinds. So that to most children who live conveniently near one of these recreation centers the street has less and less to offer as a playground; for here on the field furnished by the recreation department of this city they will find opportunities not to be found in the streets. With the help of parents and interested adults the children who live at a little distance from the playgrounds might be got to go to the nearest one. Every additional child on the playground means one child less in the streets; and the fewer children we have playing in the streets, the fewer accidents we shall have in Detroit this summer.

Nor is the matter of accident prevention the only inducement which the large city playground has to offer. These play centers are in charge of a staff of 145 recreation workers. These individuals, men and women, have made a study of play and recrea-

tion. By training and experience they have acquired some knowledge of the child's needs on the playground; they know how to get the diffident and shy youngster into the game; and they know also how to handle the boy who unless carefully handled develops easily into what is known as the bully.

For many years we have known about the educational and character-moulding value of play; but only within recent years have we put it to use. We know and act today on the principle that on the playground there are to be learned lessons of loyalty and self-sacrifice and team play which are nowhere else more effectively learned. What is fair and unfair, what is right and wrong,—in short all the rules for the great game of life may be worked out. The girl who lacks confidence in herself, the bashful boy inclined to refrain from competitive exercises with his playmates,—these may here be helped on the road to self-development.

On Detroit's playgrounds this summer there are at play the future citizens of Detroit. Let us help them to make the most of their opportunities.

—*Detroit News*



# Festival Producing in Parks and Playgrounds

CONSTANCE D'ARCY MACKAY

Community Service

The problems confronting the festival worker in the parks and playgrounds of any city are mainly those of selecting the right festival theme; of training the participants; of planning their costumes; of choosing the best possible place in which to stage the festival. Added to these problems are sometimes co-related questions such as how to take great masses of children in every day dress, and by some simple and inexpensive means add a picturesque touch to their humdrum equipment, so that each group will have variety and color. Children hunger and thirst for just this touch of the unusual, and because of lack of funds for sufficient costumes it is often hard to supply it. Another question raised by the festival worker is how to avoid monotonous effects where masses of children are used. And still another query is: "What type of festival shall we choose that will unite all the playgrounds of all the sections of a city?"

The problem of the festival worker in the country is somewhat the same as in the city, particularly in securing the best costumes for the least outlay, and of selecting the right theme, as well as developing a plan of organization that will unite a half dozen villages, or a whole county in its scope. Through the present article it is hoped that some suggestions can be offered along these lines—suggestions garnered from the actual experiences of workers in both these fields. The exigencies arising from festival production in cities will be considered first, and then the equally important though less exacting question of the village and small town program.

## FESTIVAL PRODUCING IN CITIES

Simple as most festivals are, their claim to be taken seriously is based on the fact that for many children the festival is the only form of dramatic participation possible throughout the year, the only antidote for youthful imagination whose fare outside the school too often consists of the most feverish movies, and the vagaries of the comic supplements. Through the festival children can reach the outskirts of the land of Faerie, can even be given a taste for the stuff of dreams which will send them into the libraries to demand more

## FESTIVAL PRODUCING IN PARKS

of the same sort. In many an industrial city these festivals are the one touch of Beauty that the children know. It is therefore vitally important that the festival should make a strong appeal not only to the audience, but to the children who take part in it. It should develop the dramatic taste of both auditor and actor.

**Festival Theme** The festival, as everyone knows, is one of the very simplest forms of drama—a mere thread of story uniting dance, pantomime, processional and group effects. Constant experiment has proved that the themes best adapted to festival work are either nature themes, such as the changing seasons of the year; or myths and ancient fairy stories in which the forces of nature play a predominant part. For instance, there is strong story suspense in the legend of *Persephone*, while there is also a nature setting and background and opportunities for dances of the grains, the fruits, the flowers that are an indissoluble part of the story.

Thus the myths used in playground festivals can come from many lands. The Baltimore Playground Association has sponsored beautiful Greek mythologic festivals; Pittsburg has had a memorable *Pied Piper* festival, with authentic dances and costumes; Detroit has used the ancient Japanese myth of *The Sun Goddess*, and so on. Magic has an unending appeal to the young. "Therefore," says Edward Yeomans in a recent article, "the literary diet for children is composed of fairy tales, fables, myths, and folk tales, the older the better, because these have been tested by the attrition of hundreds of years, and have never worn out. They are like radium, forever giving out energy, but never weighing less or diminishing in force. And the avidity with which they are accepted, their complete assimilation, makes it perfectly plain that they are as native a diet for children as clover for rabbits \* \* \* and are the only soil in which the roots of their mature life can always find moisture away down under the parched ground of the work-a-day world."

**Suggested  
Material**

The festival worker who is looking for material for May Day and early summer festivals will find a list of these in a pamphlet entitled *May Day Programs* published by the Playground and Recreation Association of America, 1 Madison Avenue, New York City, price \$.10. The festivals listed in this pamphlet, which are designed to be of use to city as well as country playground directors, are nature-festivals, fairy-festivals, Greek and Roman festivals, a few historic

## FESTIVAL PRODUCING IN PARKS

festivals, and some rather quaint flower-festivals. There is also some May Day material in which Robin Hood appears, appended to this. Further suggestions will be found in *A List of Plays for Children* which can be had in mimeographed form from the same organization, price \$.05.

For playground directors and festival workers looking for a pamphlet that will answer the query of how to unite all the sections of a city in a special festival for young people, material will be found in *A Day at Nottingham, a Festival in Which All the Playgrounds of a City Can Take Part*, which will appear in the October number of THE PLAYGROUND. This festival has full directions for staging and costuming, music and dances. It deals with the times of Robin Hood. It suggests how to make the work of a festival so permeative that it will be an actual educational force for a whole city, seeping through the schools, the libraries, the settlements, the playgrounds and athletic associations. It also discusses what to do with smaller or tributary plays and festivals in the smaller parks and playgrounds of a city. A full bibliography is given. It is possible to use this festival any time from May 1st to October 15th. It plays for an hour and a half.

Absolutely unique as the basis of a festival is a children's arrangement of Shakespeare's *Midsummer Night's Dream* recently given in Baltimore, in which only the fairy scenes, and the rollicking humor of the 'prentice scenes of the play are used. Boys will delight in the rough-and-tumble of the 'prentice scenes, while fairy scenes, in which hosts of fairies are used, give opportunity for many exquisite dances. This manuscript, with full stage directions, is now available. Inquiries may be addressed to Mrs. Adele Gutman Nathan, Baltimore Playground Association, 7 East Mulberry Street, Baltimore, Maryland.

For a festival in which a smaller group of rather older playground children are to take part the shepherd scenes from *A Winter's Tale* can be used with a whole set of quaint dances. Such a festival should not last longer than an hour.

A playground in the middle west used *A Shakespeare Flower Festival*, basing the flower dances on his flower verses. There was no attempt at story, Shakespeare and his companions strolled into Windsor forest, seated themselves carelessly in stage background on a fallen log, and as Shakespeare read verses to his companions from a large folio, the flowers appeared, danced, vanished. These dances

## FESTIVAL PRODUCING IN PARKS

were given in season-sequence. Anyone familiar with Shakespeare's works can easily deduce what the dances were. The participants were costumed in petal skirts or in filmy Greek robes strung with the particular flower they represented. It was charmingly worked out. Some of the verses danced were:

"..... Daffodils  
That come before the swallow dares,  
And take the winds of March with beauty."

(This was represented by *March* piping to the *daffodils* who wore tossing green and yellow.)

A variegated dance was made of

"When daisies pied, and violets blue,  
And ladysmocks all silver-white,  
And cuckoo buds of yellow hue  
Do paint the meadows with delight."

In a New England city Milton's *L'Allegro* was used as a festival basis, partly because it gave scope for shepherd and milkmaid dances—(used with Edward German's *Suite of Henry Eighth Dances*) as well as Morris Dances, and partly because it afforded an opportunity to show the whole morning life of the rural countryside as it was in England several hundred years ago. The festival was fortunate enough to have an orchestra rather than the usual band. It began with a cleared stage, and in the orchestra a faint twittering of birds. Next Grieg's *Morning Mood* brought on the Dance of Dawn—a lovely pantomime in which some of the older and taller playground children took part. Fleet-footed figures, veiled in grey—which is always the color of waiting—represented the hour before the dawn—the hour that is literally an hour of waiting, of hushed expectancy. Next figures in pink veiled in grey appeared. These were the dawn clouds. Next figures in faintest pink over gold, and then the Sun himself, all in gold, magnificent and eye-compelling. All this made for genuine artistry. Yet the gold was only oilcloth gilded with radiator bronze (an effect first evolved by that interesting artist of the theatre, Robert Edmond Jones) and the grey was grey mosquito bar of which filmy scarfs and veils were made.

*L'Allegro* used the jocund colors of morning. The festival worker with real talent and enthusiasm for evolving original festival

## FESTIVAL PRODUCING IN PARKS

outlines can find wonderful material in *Il Penseroso*, Milton's companion piece to *L'Allegro*. Just as *L'Allegro* is a morning piece, *Il Penseroso* is an evening piece, and should be given as such, ending with the greys and purples of twilight, and a Dance of Night and her attendant Stars.

These represent what may be given in midsummer. For August and September *The Harvest Festival*, by Mari Ruef Hofer, is excellent for playground use.

A fairy-tale play in which there is a distinct seasonal note, with opportunities for dances for large groups of little children, and which is therefore readily adaptable into the festival class of celebration is *Snickerty Nick and the Giant*, by Julia Ellsworth Ford, with lyrics by Witter Bynner. This is a dramatization of Oscar Wilde's famous story, *The Selfish Giant*. The illustrations by Arthur Rackham have just the right touch of whimsy for costume suggestions. This book can be ordered from the Drama League Bookshop, 7 East 42nd Street, New York City, price \$1.75.

Where a playground worker has to use large groups of girls, and almost no boys, an attractive festival can be built from *The Pageant of Girlhood*, published by Community Service, 1 Madison Avenue, New York City, at \$.35. This has songs, dances, campfire scenes, and simple processional and symbolic effects. It is so arranged that portions of it can be omitted.

For a city festival where workers wish to spread the idea of a health campaign there is a festival called *The Shining Goddess*, by Clara Sackett, published by The Women's Press, 600 Lexington Avenue, New York City. Price \$.35 Royalty, \$1.00. This festival gives opportunity for many interesting dances and jolly songs. It has already stood the test of production and can be given by a cast of from fifty to one hundred and fifty participants, according to the number of supernumeraries. This festival shows the search of a girl for the shining Goddess of Health, and the other characters introduced are Recreation, Cleanliness, Fresh Air, Right Food, Self Discipline and others. It teaches a lesson without seeming to do so.

For a festival utilizing the folk dances of the different nations there is *Through the Portals*, by the same author, published by Community Service, 1 Madison Avenue, New York, price \$.25. This festival represents the children of other lands coming to America. It requires a large white portal built of compo board or wood which must stand in the background, and represent the gateway of America—the entrance to Ellis Island.



## FESTIVAL PRODUCING IN PARKS

The festival worker in the city playground who is looking for new ideas may find that she has a small open-air Greek theatre ready to her hand in some of the shelters that are now being built in parks for the use of mothers and children. Usually these shelters have colonades and pillars, and would make lovely backgrounds for Greek plays. Groups can dance in front of the shelter, while other groups can pose between the pillars, and on the steps. Exquisite color schemes can be worked out for the cheesecloth costumes of these groups, and make such a festival very worth while. There is a suggestive outline for a Festival of *Proserpine and Ceres* in *Folk Festivals*, by Mary Masters Needham, published by Huebsch, New York, price \$1.50. Or a dramatization of the story of *Midas* can be used, with the "shelter" as Midas' palace. Or a version of *Pandora* can be given very prettily with such a setting.

Playgrounds that are in a section of any city where the children are mainly Jewish might give an outdoor Old Testament play, with costumes rich in the colors of the East. Such a play can be found in a book entitled *Bible Stories*, by May Stein Soble. This can be ordered through the Drama League Bookshop, 7 East 42nd Street, New York City, price \$.50. This book is particularly helpful in that it tells the story of each play in regular "Storytelling" fashion. Then the text of the play is given following the story. The play best adapted for playground use in this volume is a dramatization of *Moses in the Bulrushes*. At one side of the playground there can be the rudely built home of Moses, made of compo board and a few bright strips of cloth. At the other side of the stage is the stream and bulrushes where the infant Moses is to be hidden. It will be ideal if there is a sunken pool which can be used for this; but if not, an excellent stream can be devised by having a chain of mirrors, their frames hidden by greenery and paper rushes. The mirrors will glisten quite like a real river, and enchant the children taking part. On this side of the stage the scene of Pharaoh's daughter can be enacted.

### Choice of the Site

The choice of the festival site is of prime importance as the park or woodland in which the festival is given is the background for the festival picture. If possible there should be a level grassy stage at least 150 feet long, and 50 feet wide. There should be trees across the background, and at both sides, so that the festival players can be screened from view until it is time for them to appear. Where there are not

## *FESTIVAL PRODUCING IN PARKS*

enough trees screens of trellis wire can be made fastened to green posts. Into this trellis wire vines and branches can be woven. These screens should be at least six feet high. The posts, if slender, can be driven into the ground without damaging the lawn. If possible the audience should sit across from this stage on a sloping hillside.

Very often playground and festival workers stage their festivals in the center of a field, with the audience almost totally surrounding them. This is a plan which destroys illusion. The festival players have no audience directly in front of them to whom they can play. The result is that the festival groups do not form a series of beautiful pictures because there is no background against which such pictures can be made. Such staging as this should be avoided whenever possible, though it must be conceded that there are times when it is not possible, for the landscaping of city parks frequently makes it imperative to choose such a spot as this. Before giving in on this point, however, the festival worker should look at all available spots, and consider them. Sometimes it is possible, as in a recent festival in California, to seat the audience on flat ground, and have the festival take place on a hillside. This is only possible where the hillside has at least one flat terrace which can be used for the dances.

Another way of screening the players from view in a park where there are very few trees is to stage the festival at the foot of a small hill. Charming effects can be obtained by having the players come up over the crest of the hill, and when their scene is ended, disappear over the crest of the hill. If the hill utterly lacks trees, the trellis screens described above may be used here and there, and placed against it may be a few clusters of pine trees. If the park authorities object to the screens, larger clumps of pine trees may be used instead. In one case where some of the park authorities objected even to the use of such trees as this, the scene was arranged very cleverly by having pine trees securely "planted" in buckets filled with damp sand. The buckets were painted a dark green, and around them were placed moss, ferns, vines and branches. They were so arranged in groups that they looked like little hillocks rising out of the park grounds. Needless to say they were placed so far at the edge of the grounds that they did not interfere with the action and were used merely to break the too-rigid outline of the hillside.



## FESTIVAL PRODUCING IN PARKS

In using a hillside as a background for a festival the audience naturally sits on sloping ground rising across from the hillside.

Sometimes it is possible to use a meadow near the banks of a stream for a festival stage. In this case the players come up over the bank to play their parts, and then disappear down beyond the bank when their particular scene is over.

### **Producing Artistic Effects at Little Cost**

The problem of producing a good effect for very little money is one that many festival workers have to take into consideration. For instance, there is the problem of having to use masses of children dressed in their best clothes instead of picturesque costumes. There is a deadly monotony about this which discourages the ambitious worker. Yet even here something can be done. If possible, have all the children understand that they must come dressed in white; that is, the girls in white and the boys with white shirts and black trousers. In the general effect footgear is of far more importance than it seems. Either have the children wear all black footgear, or all white footgear. Probably to insist on all black footgear would be the most economical in the end. Decide upon this long before the festival takes place. With this black and white basis to work on some fairly good "effects" are possible. Suppose folk dances of the nations are given. Each little girl can wear an apron of cheesecloth or paper muslin in *one* of the colors which form the flag of that Nation. (It must be remembered that the flags of any nation can never be used as wearing apparel.) Suppose the flag is of France:—then there can be red aprons for the girls, and red shoulder sashes for the boys.

The mediaeval Italians knew well the value of flags and pennants in all processions, and taught us how to prize them for their color effects. Therefore have as many flags and pennants of the nations as possible when having a folk dance festival. These flags can be copied from the colored pictures in the encyclopedia or in the back of the dictionary.

Using this same black and white basis a pretty effect can be obtained through a flower scheme. Have the first groups in the procession carry a tall pole thickly wound with huge crimson paper roses, and fluttering with crimson streamers of crepe paper. Have each boy and girl in this group wear crimson shoulder sashes.

Next have a bluebell group, the leader carrying a big paper bluebell, made for the occasion. This bluebell can be fashioned of crepe paper over wire. It should be suspended from a green staff

## FESTIVAL PRODUCING IN PARKS

"stem." Blue shoulder sashes of cheesecloth should be provided for all in this group. Next come in marigolds with a great banner made of paper marigolds. The children following this banner have orange shoulder sashes.

The next group may be a lily-of-the-valley group. For this use a color scheme of pale green and white with many yards of green garlands carried as is Vassar's famous daisy chain. These garlands are very inexpensive, and can be purchased by the yard from the Dennison Paper Company, New York, Boston or Chicago. Festival workers should send for a Dennison catalogue or make their purchases at least a month before the festival takes place. This flower procession, which can afterwards swing out into a park for flower dances, is only a small example of how to use the resources at hand, of how to transform the deadly commonplace into something more attractive.

### **What One Festival Worker Has Done**

One very competent festival worker has evolved a successful method for her festival work. When the proposed festival has been decided upon, she assembles great groups of children in various parts of the city, in public school auditoriums, in halls or on playgrounds and tells them the festival story, explaining to them what their part will be in it, imbuing them with interest and enthusiasm. In the weeks that follow, the festival is rehearsed in sections, each section by the time it starts work knowing clearly what it is to do. Sometimes one or two prettily costumed children accompany the festival worker when she gives her preliminary talks, and the sight of these make the approaching preparations even more interesting to the groups who are to participate. It is useless to suppose that children or young people can give an adequate performance of any festival unless they thoroughly understand it.

## THE FESTIVAL IN THE COUNTRY

Last, but not least, there is the small town or country festival to be considered.

### **Suggested Material**

For a spring festival in a small town or country playground excellent material can be found in *The Conspiracy of Spring* by Mary S. Edgar, published by The Women's Press, 600 Lexington Avenue, New York City. Price \$.50. Some of the characters in this festival are Trillium, Hepatica, Arbutus, Daisy; Wild Rose and Violet; there are also

## FESTIVAL PRODUCING IN PARKS

such characters as Zephyr, Earth-sprites, Butterfly, Robin Red Breast. As few or as many of these as desired can be used. This festival is particularly helpful in that it teaches country children to see charm and beauty in the things which are about them. The festival has a thread of story wherein a little factory child who has never really seen the spring comes into the country and at the court of Spring learns what lovely things follow in Spring's train. There is a royalty of \$2.00 for this festival.

*The Scarlet Knight* in the same volume is splendidly adapted for a late summer or early autumn festival. In this festival there are very few characters; but more may be added if desired. As it stands the characters are Summer with her four attendants; Autumn, who is the Scarlet Knight; two Pages and two Heralds attending on Autumn. It would be very easy to introduce a dance of Autumn leaves and a dance of thistledown into this festival. It can be very quickly put together with but a few rehearsals.

Most small towns and villages are in the Health Campaign movement, and playground directors will find a little play *The Health Champions*, by Maude B. Vosburgh, very practical and delightful to use in this connection. It has such characters as Pure Water and Fresh Air and dialogue that will appeal to children as well as to their elders. It is for sale by the Massachusetts Tuberculosis League, 1150 Little Building, Boston, Massachusetts, price \$.10. This is essentially an outdoor play rather than a festival; but it is mentioned here because of its peculiar appropriateness for small groups of village playgrounds. There is nothing solemn about it. It is a spirited, lively little play, lasting half an hour.

### Uniting Villages in a Festival

All festival workers know the problems of uniting a string of villages in a final festival, giving each village a scene in the festival which can be rehearsed separately, the whole festival being brought together on the day of the performance. Elizabeth A. Lay worked out an interesting idea along these lines in North Carolina. She arranged a *Fairy Tale Festival* in which America was hostess to the fairytale folk of other lands, Cinderella from France, Puss-in-boots from England, and so on. Each town worked out its own fairy tale play, and then all the fairy tales were brought together at the end. This may be a useful suggestion for festival workers, as dramatizations of the fairy tales of all nations can be found in most libraries.

Amenia, New York, united five villages in an Indian festival

## FESTIVAL PRODUCING IN PARKS

based on *Hiawatha*. The version was by Florence Holbrook, published by Houghton Mifflin, Boston, Massachusetts, at \$.36.

### Overcoming Difficulties

Festival producing in small towns or villages often taxes the artistic resources of any worker to the utmost, as evinced in the report of a drama-enthusiast in a small mid-western town where the only available space in which to give a festival was a commonplace public park in which a huge, fluted, white wooden shell was used as a sounding board for the local band. Did the festival worker despair? Not she! She promptly re-read Kingsley's *Water Babies*; made a festival outline from the idea of a Land Baby stolen by Water Sprites; made use of the huge shell as a background for dances of water sprites, little star-fish, sea-urchins, sea-weed and waves. As may be imagined, the resultant color scheme was unusually good.

In a town near the Canadian border, the only place where an audience could sit were some movable "parade bleachers" which could be turned to face a small park. The park seemed hopeless for a festival because it was criss-crossed with cement walks and had no open space for dancing that was not obstructed with flower beds, ornamental bushes and young trees. Moreover, there was a fountain in the middle of the park. What did the festival worker do? Had the park properly policed and roped off; designed fanciful marches instead of dances, with the children using the cement walks, and had a climax at the fountain where the naiads literally rose from the water to pose on the fountain edge, all a-sparkle with drops.

In regard to general effect a famous English festival designer once pronounced the following dictum:

"Never attempt more than you can do. A simple thing well done is better than an elaborate production badly planned. Stick to the main theme; never introduce unrelated odds and ends for the sake of filling in. If you do this your festival becomes mere vaudeville. Never let the festival drag. The sharper and crisper the effects, the better."

In all dramatic festival work there is ever present the need for new ideas and fresh material, as well as the need for pulling up the work to a higher and finer standard. For the designing of a festival, whether large or small, involves a great deal more knowledge, patience, energy, and artistic acumen than the general public realizes.

## The Palio\*

HIRAM K. MODERWELL

Seventeen amateur athletic clubs and their rivalries were the impulse of it, and yet the result is quite the most magnificent bit of "pure theatre" I have seen in Europe since the war. Rival athletic clubs!—they abound also in New York slums.

The Palio, the traditional horse-race of the Tuscan city of Siena, is of course something more than the annual rivalry of seventeen sporting clubs. It is tradition, accumulated as thick as the statues on the facade of Siena's cathedral. It is that astonishing theatrical sense that bubbles up in every Italian (until, alas, he becomes director of a theatre). But I asked myself from what germs the Palio sprang and whether such germs sprout nowhere in the world save in Siena. Certainly, I admitted, Siena's tradition and Siena's atmosphere are her own and cannot be exported. But rival city gangs (that is what Siena's *contrada* or wards amount to) exist everywhere in the world. And because Siena's gangs happened to decorate and ritualize their rivalries, we have the splendor of the Palio.

### Once a Religious Ceremony

The Palio is held every year on August 16, the day after Assumption, and also, in less pretentious form, on July 2. Once, somewhere in the twelfth century, it was a ceremony in honor of the Virgin Mary. Later, as the town became rowdy after the fashion of the time, the ceremony became a contest, with horse-races included, between the noble families. Their rivalries were bitter, often bloody, but at least ardent. Needless to say, they appropriated the public square as though it were their private playground, and placed in all the galleries their invited friends. But presently aristocratic Siena became democratic Siena, after the pattern of Florence. The populace took over the government, and with it the Communal Palace and the Piazza del Campo in front of it, and became moral heir to the activities of the nobility. In time, therefore, it took over this horse-race. The various athletic clubs of the city seem to have become a *de facto* executive committee to manage the event. The clubs put up their horses, announced themselves as representatives of the *contradas* or wards in which they resided, and summoned the good

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\* Courtesy of *The Theatre Arts Magazine*



## THE PALIO

citizens of each *contrada* to come out on race day and cheer for their ward's victory.

**A Living Event** I emphasize this sketch of the Palio's history, which is the best I have been able to get from available books, to say nothing of the townsfolk of Siena, who know nothing save that it has always been. I emphasize it, because it seems to show that the ceremony has dramatic content. It is no mere playpretend, but a living event. It has action, purpose, suspense. In short it is a drama. I think our popular festivals (especially in America and especially those organized by committee) are likely to fail because they are mummeries. Beautiful they may be, and symbolically truthful. But if the participants feel that their parts are written for them, that they must go through set motions and possibly make themselves look silly in the eyes of their friends, in order to please some invisible stage director, it can be no popular festival. Perhaps it would not be advisable to seek to inject drama into a Shakespeare memorial festival by instituting a race between East Side athletic clubs. Yet reverse the thing: an annual race between Italian athletic clubs of the East Side might grow into a splendid Dante memorial festival.

Somewhere, drama, suspense, expectancy comes into the thing if it is real at all. The ancient druid rituals, which have their remnants in the English sword dances, were instinct with suspense, though every gesture was fixed. For they were the ceremonies which were to persuade the gods to give a fair spring or a good harvest. Would the gods get the hint? Every participant was trembling with suspense. And this suspense seems to inhere still in the sword dance as a half-forgotten relic of the ancient drama of which it was a part—that most absorbing drama in the world, the fertilization of nature. The quality of the sword dance in England, as Cecil Sharp describes it, is that of anything but a mummery.

**Recognized by the City** The Senesi participate in the Palio ceremonials passionately, exuberantly. Church and State lend it their dignity, and use their high powers to give it solemnity. The city government, besides being responsible for the transformation of the public square into a race course, presides as a commission of control over the preliminary arrangements. It draws lots, to see which ten of the *contrada* shall enter the race (for the course is too narrow to accommodate seventeen horses). It issues a solemn announcement that in this year of Our Lord 19— the fol-

## THE PALIO

lowing contrada shall run, to wit: She-Wolf, Eagle, Giraffe, Screech-Owl, Porcupine, Wave, Unicorn, Tower, Caterpillar and Snail. It arranges for the policing of the grounds, the erection of stands, and the like. But here the State steps down and leaves the ceremony to the seventeen rival wards—and to the Church.

The strangest part of the affair, to the foreigner, is the part taken in it by the Church. I had heard of it, and went, still incredulous, to see if it could be true.

### **The Church Gives Blessing**

At four o'clock in the afternoon of the race, I went to the church of my chosen contrada, the Wave. For an hour the children of the district had been standing expectantly before the door. Presently approached the cavalcade: six pages carrying spears or short-swords; two standard bearers carrying the traditional flags of the contrada; two drummers; a warrior clad in full armor topped with a fearsome plume on his helmet; the jockey mounted on the contrada's parade horse, and finally the object of all the excitement, the race-horse himself, saddled only with a velvet cloth of blue and white and plumed proudly in the same colors. The pages with their parti-colored suits and their long blond curls, looked for all the world like the Florentine young men in Benozzo Gozzoli's frescoes in San Gimignano.

Very solemnly the whole blue-and-white group passed into the church, followed by a boisterous, gossiping crowd. The race-horse was gravely led up to the very steps of the side-altar. The priest, who had been waiting to receive him, now produced a prayer book and silence fell over the church. The priest read a bit of the service in Latin, then making the sign of the cross sprinkled holy water over the horse. And finally, taking the silver and jewelled cross from the altar, he gave it to the jockey to kiss. An instant's silence, then the church broke into a cheer, and the whole assembled contrada elbowed its way out into the piazza. Thus was Onda (and thus were all the other nine of his rivals) blessed.

Then the party made its way, drums beating, to the palace of the archbishop, facing the Cathedral square. Here the more neutral inhabitants of Siena were waiting to receive it. The party stopped, the drums ceased beating, as the archbishop appeared smiling at an upper window. Then the flag-bearers began the traditional play with the standards, twisting and twirling them, flashing them under their arms, behind their backs, and between their legs, finishing with a



## THE PALIO

great flourish by throwing them high into the air. Again the drums began beating and the party started on an arrogant demonstration through the city streets.

And exactly the same thing did Screech-Owl and Porcupine and all the other "running" contrada that afternoon.

### **The Horse Race the Climax**

The great square of the municipal palace was crowded with merry-makers by six o'clock, when the gaudily dressed soldiery began ceremoniously to clear the course. Here were all the appurtenances of a town fair—the vendors of every little festive thing from fortunes to balloons and candy. After the gates had been finally closed and a pistol shot announced that the ceremony was about to begin, the solemn procession was seen emerging from the court-yard of the municipal palace. First the trumpeters, playing the traditional Palio march alternately on enormous straight trumpets and on huge rounded ones. Then followed the contrada, one after another, each with its outfit of drummers and standard-bearers, and each with its cherished horse. After brief intervals the procession would stop for the flag play. At such moments the course was a kaleidoscope of flashing color—the white, black and orange of She-Wolf; the red and white of Giraffe; the purple, white and black of Tower, and all the rest. Thus in solemn stages the procession made its way around the course. Last of all came the Caruccio of the city—that car which throughout the Middle Ages carried the standard of Siena in battle, and was as sacred to the Senesi as was the Ark of the Covenant to the Hebrews. In the Caruccio, borne aloft by four pages, was the Palio itself, the banner which was to be the prize. It was of white silk. Above was painted the Madonna, who from the Twelfth century to the Twentieth has ever been the patroness of the race. Below a gaudy knight full armored upon his charger.

I shall not describe the race which carried all hearts whizzing three times around the course, since I am not, alas, competent to describe in technical language so exalted a "sporting event." It may be observed, however, that the race has more potentialities for surprise than any in Saratoga. The course is uneven, and at one sharp turn is so steeply pitched downhill that it means injury or even death to the careless jockey. The riding is done bareback, and it is part of the game to whack your rival's horse over the nose with a padded club, to make him shy or, if possible, throw his rider. I am all too weak a vessel to describe adequately how Snail took the lead

## THE PALIO

at the start, closely followed by Porcupine, how She-Wolf and two others fell, and how Unicorn at the last moment just nosed ahead of Porcupine and over the rope, the winner. I can only say that within five seconds thereafter all the young devils of the Unicorn contrada set up a shouting and a parading that lasted until morning.

Throughout the whole celebration, the festival element, the theatrical performance, easily dominates over the "sporting event." Ceremony, show, gaiety, are the meaning of this race to the Senesi.

### **The Suggestion for America**

Its deep rooting in localism and tradition makes it the despair of anyone who might think to copy the Palio elsewhere by fiat of a committee. The Palio cannot be imitated. It grew; it was not made. Yet I think its very traditionalism can give a hint to those who long to see popular expressions of beauty in America. For the elements out of which the Palio grew, fierce sectional rivalry and innate love of display, are duplicated in many American cities. The gangs of the American slums (of which Lincoln Steffens was the first, as he has remained almost the only, interpreter) are the modern equivalent of those irresponsible bands which used to make night riotous (and not a little unsafe) in mediaeval Italian towns. I do not believe that our gangs can be half as mischievous as were these of the thirteenth century in Italy. But why can there not grow from their fierce activities and rivalries and from their even fiercer love of show, something like the Palio of old Siena?

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*The Homiletic Review* in the issue of July, 1921, after publishing an article by Dr. O. F. Lewis on the Justification of Play, prints the following paragraph:

"To the foregoing, the editors would add two cogent reasons for a larger program of play as outlined: (1) An enlargement of the amount of cheerfulness in life—which is so important a factor in lessening the wear and tear of toil; and (2) the infusion of the spirit of sportsmanship into all relationships, a readiness to 'give and take,' which would act as springs over the bumps of business as well as of other social relations."

## Real Indians in Pageant of the Dalles, Oregon

The Community Service organizer of The Dalles, Oregon, recently had the privilege of attending a formal Indian powwow in one of the "long houses" on the Warm Springs reservation. Seated on blankets in a semi-circle on the earth floor, the Indians and the Community Service organizer discussed by means of an interpreter the pageant in which The Dalles was planning to re-live some of the picturesque scenes of the opening of the northwest.

This is how it came about that on the evening of May 27th the "largest gathering in the history of The Dalles," according to the local paper, had a chance to see a pageant that was colorful as a spectacle and convincing as history, for the Indians came from the Warm Springs reservation to take part in the pageant and they brought their best equipment and their finest ponies.

When the thump, thump of the tomtoms punctuated the weird war dance of the braves, while the squaws stood about the camp fire in gay attire, a shiver went through the entire audience, for they realized as never before the sinister fate that awaited many of those who first penetrated the wilderness of the northwest. A particularly effective Indian scene was a trading episode between the Indians and the white men when the Indians came riding in stately file along the sky line above the camp of Lewis and Clark. The lullaby sung by Sacajawea, as she sat cuddling her papoose by the camp fire in this scene, was very impressive. An Indian dance about the camp fire in a later scene was one of the most picturesque episodes of the whole pageant. But perhaps the most exciting scene was the arrival of the immigrants of 1853. The party of settlers tired and worn with the hardships of the journey came riding in in an immigrant wagon. There followed a peaceful scene around the camp fire with the children playing about, suddenly changed to a scene of terror and flight when the Indians descended out of the darkness.

Over on the hillside to the right of the amphitheatre the Indians had a picturesque camp with tepees erected which attracted much interest. Even before the pageant was ended squaws had begun to strike the tents and harness the ponies in preparation for the trek back to the reservation and back to today.

## Huntington, Virginia's Children's Play Day to Become an Annual Event

"Ladies and gentlemen! This June 18th, 1921, is to be known in the future as Kiddies' Day. It is my hope that it will be established as an annual affair in the city of Huntington."

Thus the Mayor of Huntington, Virginia, opened the children's play day in which 1,000 children participated. The court house lawn was given over to their play and the nearby streets were roped off to make room for the events. The Mayor's speech was followed by responses from one of the boys and one of the girls and then began the play review.

First came a parade of all children who had participated in the Community Service Playground activities, headed by the Huntington police force and by a brass band. Signs were carried bearing such inscriptions as "Huntington's Community Service Playground Demonstration," "We Want Supervised Playgrounds." National athletic badges were then presented to boys and girls who had passed the badge test held on the playgrounds during the past two weeks.

After the Camp Fire girls—nine tribes in all—had sung their tribal songs in ceremonial costume, an exhibition was held of home-made dolls, designed and made by the younger girls on the playgrounds. The prize for the best constructed doll, a silver bracelet, was awarded the little girl who created The Girl of 1861 out of a milk bottle, an onion and some silk frills. A bar pin, the prize for the funniest doll, was given to the small exhibitor who made a Japanese doll using a lemon for the head. For the most unique doll a bottle of perfumery was awarded to a little girl whose doll was a banana capped by a hollyhock.

A pushmobile race in three heats was one of the most interesting events of the afternoon. Prizes were awarded to those who came in first, second and third in the races. To the two boys who had built the best constructed car and the two who had built the most unique car, the prizes donated by Huntington's automobile dealers were worth competing for, too—baseballs, catcher's mits, a baseball suit, tennis shoes, tennis racket, fishing rod and reel.

An exhibition of pets, a roller skating contest and the playing of group games were other features of Kiddies' Day. A free ticket to the movies was presented to every boy and every girl taking part in the events of the day by one of the city moving picture theatres.

## Special Days on the Playground—IV

GENEVIEVE TURNER HOLMAN

Community Service

GOOD HEALTH DAY

The playground can do much toward the formation of good health habits. It has been found that health subjects presented to children in a dramatic way and by appealing to their interest in fairy stories, clowns, competition, and music, arouse their enthusiasm in performing the daily rules of the "Health Game." A special Good Health Day program combining all these elements will make a more vivid appeal.

Before a successful good health program can be arranged the enthusiasm of the children must be built up. This can be done by using some of the highly entertaining methods which have been developed by several special organizations devoted to this work.

*The Health Game.* The Child Health Organization has devised a Health Game to interest children in gaining and keeping their normal weights. It sends for a nominal cost weight charts and advocates scales for every playground.

*Health Stories.* Health ideas may first be given pleasing associations through stories which have an element of wonder and romance. From the following sources may be obtained stories, illustrated booklets and visual material to interest children in health subjects:

The Child Health Organization, 156 Fifth Avenue, New York City, publishes charmingly illustrated booklets, *Cho-Cho and the Health Fairy*, *The Child Health Alphabet* and similar material.

The National Anti-Tuberculosis Association, 361 Fourth Avenue, New York, lists a number of stories such as the *Keep Well Stories*, *Child's Book of Health* and others. This Association has further introduced the romance of days *When Knights Were Bold* into the routine of daily health tasks. Children enrolled as Modern Health Crusaders receive titles in health chivalry of Squire, Knight and Knight Banneret for the performance of a number of tasks which are outlined in the literature of the organization.

*Health Posters.* The United States Bureau of Education furnishes free in limited quantity, *Health, Strength, Joy Posters* in black and white and at 5c a copy bulletins helpful in teaching.

## SPECIAL DAYS ON THE PLAYGROUND

*Dramatizing the Health Idea.* Some of the stories may be themes for dramatic play which may be worked into a children's play. Later they may be utilized as a play for the special Health Day program. A number of plays already arranged which have been presented are *The House the Children Built*, *The Little Vegetable Man* and *The Wonderful Window* published by the Child Health Organization; *King Good Health Wins* and other dramas furnished by the National Anti-Tuberculosis Association. They are best presented in the informal manner described above under Story Day.

The Child Health Organization sends a real live clown "Cho-Cho," a beautiful fairy and an entertaining picture man to some of the playgrounds and schools of New York City. Between Cho-Cho's capers, tumbling and jokes, he gives some health facts, but he never lectures. The "Health Fairy" in a gown of moonlight mist tells health stories and teaches games. The "Picture Man" dressed in an orange smock trimmed with fruit and vegetables illustrates simple rules of health by rapid cartoon work in colored chalk.

*Health Songs.* The singing of health songs will give spirit to the program. A collection set to familiar tunes called *The Minstrel* may be obtained from the New Jersey Tuberculosis League, Newark, New Jersey, price 5c. The Good Posture Parade and Posture Test with the presentation of pins and the awarding of the badges for the Athletic Badge Tests may be fittingly included in a Good Health Day program.

### BADGE TEST DAY

One way of encouraging natural interest in physical development and strength tests is to give buttons or pins to each individual boy or girl who attains certain standards. The use of such tests is becoming more and more wide spread in schools and on playgrounds. Pamphlets No. 105 and No. 121 published by the Playground and Recreation Association of America give complete information regarding athletic badge tests and the badges awarded.

The presentation of the badges should be made as impressive as possible and may well occur on a patriotic holiday. Thus a special event may be made of badge test presentation.



## Are the Badge Tests Worth While?

In ordering 276 of the badges awarded to boys and girls passing the physical efficiency tests outlined by the Playground and Recreation Association of America, Miss Florence M. List, Supervisor of Physical Education of the Bay City, Michigan, public schools, writes:

"We have worked on badge tests events during much of the time since March first and the work was immensely popular with children of all ages. We should very much like to have the pins by next Thursday since a part of our program for our Field and Track Day is the presentation of the badges. All tests were taken by special teachers of Physical Training and no students qualified who did not make the test in that teacher's presence. Rules were adhered to very strictly, even to the extent of baskets being lowered to the exact number of feet when there was a slight variation of a few inches.

"We feel that the badge test work has done much for our children—competition was keen and much time spent by children during play hours in this form of work.

"We have at least thirty more children who earned the badges but whose names have not been entered because of inability to pay for same or inability of opportunity for earning that amount for the badge. Credit, however, will be given these children for having earned such badges.

"We have had in our sixteen public schools of this city forty-eight teams of grade school basketball this year playing in school leagues for winter work—Class A boys and A girls in the fall term, Class A boys' soccer—a girls' volley ball and B girls' newcomb—in spring term. Class A boys' baseball, B boys' playground ball and a girls' playground ball. Besides this we have mass athletics—field and track preparatory to our annual Field and Track (Grade) day at which time boys compete in dashes, running, standing and high jumps, shot put and girls in dashes, relays and basketball throws.

"You may see by such program that a great impetus in taking tests was given to the badge test work."

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Play is, in sober truth, the very act and throes of growth.

*Joseph Lee*



## What Are You Willing to Do for the Blind?

The world has been a long time finding a use for its blind men and women.

Not so long ago, blindness meant idleness and despair. Today, thanks to patient men and women, a system of education has been evolved, whereby blindness fades into insignificance before the wide field of activity and independence that is opened to these handicapped persons. Fifteen years ago, Miss Winifred Holt began her war on blindness and today the New York Lighthouse for the Blind, and seven similar Lighthouses in this country, France and Italy prove that blindness does not end a person's usefulness. With proper training, the blind man or woman can fill an important place in the seeing world.

At the Lighthouses the blind learn to read Braille raised type, and to work at trades by which they become wholly or partially self-supporting. The men make mops and brooms; the women make baskets, and weave, knit, sew and cook. The boys and girls learn stenography and telephony, and they study music, play games, act in dramatics, and dance, sing and swim. Both sexes have clubs which provide recreation, culture,—and best of all—companionship. The summer school for the children and the vacation for young folks and grown-ups at the River Lighthouse on the Hudson, are two of the most enjoyable features of the year.

The Committee for Lighthouses for the Blind has been formed by Miss Holt under the honorary chairmanship of President Harding, to obtain \$2,000,000 for the upkeep and extension of the Lighthouse work. Secretary of the Treasury Andrew W. Mellon is honorary treasurer, and former Assistant Secretary of the Navy, Franklin D. Roosevelt, is chairman. Are you willing to help the blind to help themselves? If so, your contributions may be sent to Lewis L. Clarke, treasurer, at 111 East Fifty-ninth Street, New York City.

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"I cannot see how any great social, political, or religious movement can arise without the larger grouping that song alone can create. We can eat alone, walk alone or read by our fireside, but emotion arises only as a group feeling, due to group contact. We are different, and indeed higher and purer when we sing than when we read or eat. That is why the American people must learn to sing."

—Simon N. Patten in *Advent Songs*

## Aberdeen, South Dakota, Gives a Play Day for Rural Schools

On the morning of May 14th automobiles loaded with school children, teachers, parents and lunch boxes came from many miles around to Aberdeen, South Dakota. The occasion was the Brown County Rural School Play Day held on the grounds of the State Normal School. It was the first event of the kind in the County but it will not be the last in the opinion of those who attended.

If you had been driving by one of the Brown County's country schools early in May you would probably have witnessed great activity. Some of the children might have been practising the standing broad jump, the running broad jump or the fifty yard dash. Others might have been chinning themselves on the horizontal bar and others might have been engaged in a potato race or perhaps you would have seen the whole school practising folk dancing. All this was in preparation for May 14th, each school having received a notice from the Normal School several weeks in advance of the date inviting it to participate and describing each event on the program. The result was an enthusiastic gathering and keen competition in each event. The following advice was given to each school:

1. Practice a little every day, warm up slowly.
2. Do not practice until exhausted.
3. Every school should enter as many events as possible. Little apparatus is needed. A little practice and school spirit does the rest.
4. Have pupils make posters to advertise in homes and public places.
5. Be sure you fill in all the items in the entry blank.

The program carried out was as follows:

### Morning Program

#### School and Community Events

1. Stride ball relay race—entire school, including teacher
2. Tug-of-war—entire school, teachers and patrons
3. Folk dance—Each school may enter one dance. Bring your record for Victrola or music for piano furnished by N. N. I. S. This to be held on the gymnasium floor

## RECREATION CENTERS AT ST. PAUL

4. Patriotic or costume drill—not to be over 10 minutes—given on gymnasium floor
5. Nail driving contest, women teachers only
6. Horse shoe contest open to men of district

### Noon

Everyone invited to bring basket lunch and enjoy it with others on the Normal field and campus. Lunches may also be obtained at the Normal Cafeteria. A special after-dinner exhibition will be arranged.

The afternoon program introduced a number of athletic events for both boys and girls, divided into four classes.

The enthusiasm with which the schools entered into this meet was highly gratifying. The Columbia School, which won first place, had to travel twenty miles to get there and, though it has enrollment of only about thirty pupils, brought the largest crowd of any school—between fifty and sixty people. The Sunshine School, winner of the second place, with an enrollment of twelve pupils, had an entry in practically every event. No wonder everybody concerned plans to make Rural School Play Day an annual event in Brown County.

The Normal School of Aberdeen, by the way, is emphasizing supervised play as an essential part of every rural school curriculum in South Dakota and is requiring a thorough course in play and playground administration of all prospective primary and elementary teachers.

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## Recreation Centers at St. Paul, Minnesota

Four recreation centers in this city conducted by the Department of Parks and Playgrounds furnish throughout the year, to thousands of people of all ages, races and creeds, opportunities for wholesome and invigorating play.

The buildings at each Center offer comfortable quarters for reading and the playing of quiet games, besides providing ample space for such activities as basket ball, calisthenics and gymnastic exercises.

Leadership of a helpful kind is never lacking, making for a greater enjoyment in their play hours on the part of groups of young and old.

Social gatherings and moving picture shows are conducted weekly and are attended by enthusiastic members of these recreational centers.

## Making a Short Budget Go a Long Way—IV

**Backyard Play** The community recreation worker who has a sufficiently large volunteer staff does well to establish and supervise play in several backyard centers for very young children. In New York City volunteer students from a class at Columbia University have charge of a backyard play center. Even in a small space and with no apparatus leaders can enrich the play experience of little children by teaching constructive nature, sense and make-believe play and the many running and chasing games. The play period may end with stories and a few games at the front door steps.

**Hydrant Showers** A device was suggested by a community organizer which resulted in the installation in Waterbury, Connecticut, of seven hydrant shower baths, at a cost of less than \$50. This device involved the attaching to a hydrant of a perforated brass pipe with a 4" curve. One-inch pipe was found to be large enough with five rows of perforations ( $1/16$ " holes)  $3/4$ " apart.

The parts necessary in addition to the perforated 1" pipe include a hydrant cap topped  $3/4$ " pipe, two  $3/4$ " close nipples, a  $3/4$ " union,  $3/4$ " elbow, three feet and six inches of  $3/4$ " pipe (lead out to perforated shower pipe) and a one by one inch tee, and 4 feet of one-inch brass pipe (to be perforated).

**Outings** The use of outings as an activity for which groups of adults may be organized presents a field which has not been sufficiently developed. Here volunteer leaders may serve very helpfully.

*Hikes.* In arranging for hikes there should be separate groups for children under twelve and for young people and adults. The most satisfactory hikes are those led by a guide who has been over the route. It is best to make a local point of interest the object of the hike. Newcomers and visitors in the city should be especially invited.

*Hare and Hounds Chases.* Hare and Hounds, sometimes called a Paper Chase, is best arranged for Saturday or Sunday afternoons. In a chase through fields, the runners should be provided with sacks containing bits of paper or if the course is through city streets they should mark the trail at corners with chalk.

## MAKING A SHORT BUDGET GO A LONG WAY

*Treasure Hunt.* A treasure hunt is another form of hare and hounds which has proved popular. A jack knife or some other treasure is hidden some distance out of the town limits and at a given signal groups start to find it. The trail is marked by bits of paper or by chalk.

*Mountain Hikes.* In communities of mountainous regions inexpensive mountain hikes may be arranged both for children and adults.

*Recreational Forestry.* The promotion of the use of national and state forests for camping purposes is a comparatively recent development on the part of the Forest Service of the United States Department of Agriculture. Very often camp sites can be secured at little or no expense. Community recreation workers will find it worth while, if they do not have definite information, to learn from the Department of all play spaces which have been set aside in nearby parks for this purpose. In California the Nature Study League provides nature guides to conduct study hikes and to develop nature games such as, "dark-feeling," "herb-smelling" and blindfold games. It may be possible to find university and high school instructors familiar with nature work who would be willing to act as guides for such nature study hikes.

*Camp Fires.* Camp fires, beach parties and marshmallow roasts are social features which may come at the end of a hike or which may be arranged as events in themselves. Such parties are most successful when planned for and chaperoned by individual groups. Members, however, should be urged to invite strangers as guests.

*Hayrick Rides.* Hayrick parties may be carried out under the same conditions as those suggested for camp fires.

**Thrift Gardens** An activity which in one community paid for itself is thrift gardens. Vacant lots were loaned at a nominal charge. The plowing was let by contract and each gardener was assessed his share for the work. Seeds, shrubs of tomato and cabbage plants were purchased in large amounts at a discount and sold at a margin. A small charge was made to each owner of a garden to pay for the services of a night watchman.

Children's gardens may be organized in a way which will appeal to their pleasure in belonging to something and in receiving insignia or certificates in recognition of their accomplishment.

## MAKING A SHORT BUDGET GO A LONG WAY

This may be brought about through participation in the United States School Garden Army conducted by the Department of Interior Bureau of Education.

**Winter Sports** The games in vacant lot playgrounds and in streets may be continued far into the winter season by enterprising play leaders. Further, winter offers opportunity to revive the traditional winter sports which are dying out in many communities. There are many ways of making winter sports more popular without special equipment and with very little expense.

*Snow Man Contests.* The inter-playground snow man contests held in Rochester are suggestive. Under the rules of the contests there, none except children under fourteen years of age are allowed to participate, though adults may give advice as to the best way to build up the largest snow man. The judges measure the girth and the height of the figures in order to determine the winning playground.

*Sleigh Rides.* In northern cities community sleigh rides need not be expensive events. In Bennington, Vermont, the merchants give the use of practically every team in the village for a community sleigh ride for children. Each child is given a bag of candy and the town band leads the procession. A sleigh ride for adults could have many social features attached to it. A ride might end in a party in a private house or club where it would be possible to have games, dancing, refreshments and perhaps storytelling before an open fire.

*Skating.* Inter-school and inter-playground snowball contests and tournaments will always interest the children. A skating contest can easily be arranged including single, double and mixed double races for both speed and form. Fancy skating and games, such as hockey, may be included in the program.

**A Winter Carnival\*** "St. Paul, Minnesota, held an Outdoor Sports Carnival as a revival of the old midwinter festival of the North. Ski championships, parades in carnival costume, ice palaces, ice forts with fights between the opposing forces, hockey matches and tobogganning made up the program. The most interesting feature was the race of dog teams from Winnipeg to St. Paul."

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\*From the Delineator's list of "167 Things You Can Do for Your Home Town"



## MAKING A SHORT BUDGET GO A LONG WAY

### **A Community Iceboat**

In communities where there are natural resources for skating, ice yachting and ice motor-ing, such activities as curling, ice shuffle, boat and skate sailing may be conducted at very little expense. If there is a good sized body of water that freezes over, a community ice boat will prove great sport for the boys or even for the adults. Interested citizens may contribute the materials necessary for building the boat and the manual training instructor in the local schools or local carpenters may direct the work.

### **CIVIC ACTIVITIES**

If good principles of organization are applied to the problem, a community worker can do much without a budget to promote civic interests. Some of the channels through which this may be done are: Organization of a speakers' bureau through which volunteer speakers, carefully chosen, will be sent to church groups and other community groups, organization of forums in various centers; organization of citizens' clubs through which men and women may work for better schools, better government, better transportation, for public markets and for civic matters.

### **Public Discussions**

In many communities various phases of the co-operative movement are being put into effect. Municipal recreation departments and private organizations conducting recreation may be able to help in promoting recreation for cooperative groups and to provide meeting places such as schools and other neighborhood centers where people can discuss not only the cooperative movement but other mutual problems. Public discussion and forums may thus be developed.

### **Citizenship Day**

The old Romans made the attainment of citizenship an event in the life of every youth through the ceremony of the "Toga Virilis." American communities might well give an annual celebration for those who have become citizens during the year. Flag Day is an appropriate day. Community Service at Washington, D. C., held such a celebration during the war.

## Added Facilities and Increased Attendance Mark the Playground Season of East Orange, New Jersey

Recreational facilities and activities in East Orange, New Jersey, reports Mr. Thomas F. Barrett, president of the Board of Recreation Commissioners, have grown during the past year in a way which testifies as could nothing else to the appreciation of the citizens of the community to the splendid opportunities available.

Despite the restrictions placed upon the use of Elmwood Park because of rebuilding operations, the 1920 attendance at the playgrounds of the city exceeded that of 1919 by 40,000. Twenty thousand people took advantage of the arrangement to keep the East Orange Oval open for a half hour after sundown each day, bringing the total attendance up to 324,031—the largest of any season in the fourteen years of operation. But one accident was reported during the entire year.

The development of Elmwood Park Playground presented to the city by Mr. Alden Freeman has continued during the year. As an additional gift Mr. Freeman has presented the park with statuary called "The Shrine of Human Rights," which is being executed by Ulric H. Ellerhuson. There will be four pedestals with busts of Lincoln, Frederick Douglass, Confucius, and Hiawatha, representing the chief races of man. The group will form part of the lighting system of the park, electric lights being placed in the liberty torch and in the shrine. It is proposed to set apart a day for the public acceptance and dedication of this gift.

A further improvement which has been made in Elmwood Park has been the planting of \$1000 worth of trees, under the direction of the Shade Tree Commission. Evergreens, red oaks and elms were used, and the skill shown in the planting provoked very favorable comment from the public.

An ice skating rink was an addition to the Park's recreational facilities this winter, an oval of several acres being flooded for the purpose. Over 4000 people enjoyed this sport during the brief skating weather.

Tennis and baseball have been as popular as usual, in connection with the city's facilities for these sports. Tennis tournaments

## BELLEVILLE'S PUBLIC SCHOOL PICNIC

and baseball games have been scheduled for business and professional men, high school students, Boy Scouts and for city department employees. Seven tennis courts have been under construction at Elmwood Park, making a total of fourteen available for next season's play.

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### Belleville's Public School Picnic

Belleville, Illinois, on June ninth held its annual public school picnic, this year arranged jointly by Community Service and the Board of Education. A set of games was chosen in which all school children could compete and when they were finally run off at the Fair Grounds on the appointed day, nearly six hundred children participated and three thousand people were present to see the fun. Several days before the meet a demonstration of the games selected was given at the High School gymnasium for the benefit of the teachers, and after that groups of children could be seen daily at recess practicing hard, intent on doing their best. Each event was announced by a bugle call and the raising of a flag of a different color for each grade. Following children's singing games for those below the Fourth Grade came relay races for each grade.

The officials consisted of the *Chief Director* who directed all affairs concerning the events; the *Director of Games*, who acted in full capacity as referee for all events; the *Assistant Director of Games*, who assisted in the capacity as directed by the Director of Games; the *Director of the Course*, who saw that all necessary equipment was in readiness for events; the *Assistant Director of the Course*, who placed all equipment in readiness for events; the *Directors of Children*, consisting of the Director of Boys at Entrance of Track, the Director of Girls at Entrance of Track, the Director of Boys inside of Track, the Director of Girls inside of Track; the *Outside Directors of Boys and Girls*, whose duty it was to direct the supervisors of groups as to position on track, also to get them in readiness for whistle; the *Inside Directors of Children*, whose duty it was to direct the groups upon entering track to their team positions; the *Director of Time*, who followed his schedule, raised the class colors, had bugler sound call, and blew whistle for groups to leave and enter track; and the *Assistant Director of Time*, who

### BELLEVILLE'S PUBLIC SCHOOL PICNIC

assisted in every manner as directed by the Director of Time. There were also Starters, Judges and Timers.

The equipment necessary for the events consisted of:

- 1 rubber ball for the *Bounce Ball Relay*
- 4 bottles
- 2 solid rubber balls (1" diameter) for the *Bottle Ball Relay*
- 6 bottles
- 3 American Flags for the *Flag Relay*
- 3 Hoops
- 4 Blocks (1" cubes) for the *Drop & Pick Up Relay*
- 6 Stakes (1' long)
- 1 Croquet Ball
- 2 Indian Clubs for the *Pin Bowl Relay*
- 1 Hoop (3')
- 1 Stick for the *Hoop Relay*
- 6 10' Supports
- 1 Ball Twine
- 1 Basketball for *Toss and Catch*
- 1 18" Strap for the *Jumping Relay*
- 1 18" Strap for the *Three Legged Relay*

The flags used were made of crepe paper and each child wore a paper arm band carrying his class color. Blanks were furnished the directors for the names of entrants.

There were just fifteen days between the time the first meeting of the Parent-Teachers' Committee was held to discuss the picnic and the day the meet took place. Forty school teachers, nine school principals, ten Rotarians, thirty Boy Scouts, and twenty-four officials volunteered their services to help make the day a success and if healthy little bodies, faces flushed with exertion, and eyes bright with fun mean anything in life, it was a day worth working for.

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"The aim of community organization should be to so educate a community that its people may achieve social consciousness, self-direction and permanent growth in community character."

—Prof. Dwight Sanderson

## The Hampton Community House\*

The colored community house of Hampton, Virginia, is waging a vigorous campaign to raise at least \$5000 for the purchase of the building and equipment to which Community Service, Incorporated, of New York, now holds title.

Under the leadership of Rev. E. H. Hamilton, rector of St. Cyprian's Church in Hampton, committees have been organized to solicit funds and make better known the aims and methods of the community house, which for some time a Hampton graduate, Miss Julia A. C. Wrenn of the Class of 1916, has managed most successfully.

The Hampton community house has been a rallying center for young and old alike. It has helped the people to organize their assets and play with each other in a most helpful fashion. It has brought together young men who needed to have some recreational outlet. It has helped people to meet their neighbors—and therefore know them better. It has developed a spirit of community good fellowship and tolerance. It has won its way into the hearts of the people, who now face the problem of raising money, even in the face of unemployment, to carry forward the work which a few race leaders and many faithful co-workers have nursed through long months of genuine community service.

Mothers with babies and small children, high-spirited boys craving baseball and football, young men and women eager to learn and have a good time,—these groups have all found the Hampton community house a happy meeting-place and have received new strength for their everyday struggle because someone had vision and courage enough to provide and develop this community center.

The known potential strength—for good or ill—of any group makes clear the value of making this sort of financial campaign a success. To Community Service, Incorporated, all the citizens of the Lower Peninsula of Virginia—whites no less than negroes—owe a vote of heartiest thanks, both for providing the Hampton community house and for making possible its purchase by the community at a very low price.

If the complete story of the house's service could be told, both in war and post-war days, those who helped to make War Camp Community Service and Community Service possible would be amply repaid for their generous contributions.

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\* Courtesy of *The Southern Workman*

## Fun for the Grown-Ups—VII\*

### *Noriu Miego*

Music, Noriu Miego, played more quickly each time the dance is repeated. Form in sets of fours, all facing center of square. Ladies opposite, gentlemen opposite.

1. Ladies' hands on hips, gentlemen's arms folded on chest. Hop on left foot and place right foot forward. Hop on right foot and place left foot forward. (2 counts for each change.) Measure 1 and 2. Hop on left foot and place right foot forward. Hop on right foot and place left foot forward. Hop on left foot and place right foot forward. (1 count for each change.) Measures 3 and half of measure 4. Rest remainder of measure 4.

2. All hands clap once. Ladies join right hands, gentlemen join right hands. All circle with seven walking steps. Turn about on seventh stop. Measures 1 to 4 inclusive. All clap hands once. Circle in opposite direction with left hands joined. Measures 5 to 8 inclusive.

### *Ball Tag*

The lines are arranged as in Square Tag. At a signal the leader of each line begins to run around the square holding the ball. Each one should try to touch her running opponent. Two score-keepers keep score of every one touched. The runners when they get back to their own line hand the ball to the first one of the line, going to the end of the line.

### *Relay Race*

In all relays there shall be an equal number in the competing teams, the teams arranged in two, three or four lines, facing the goal. The start shall be given by three signals: 1. "On your mark!" (one foot on starting line). 2. "Get ready!" 3. "Go."

After the first girl of each line has started no girl is to run until touched off. Touching off shall be done by the hands. A girl when awaiting the touch off, shall toe the starting line with one foot and reach one hand directly forward as far as possible to meet that of the approaching toucher off. Each girl after having run and touched off the next one, will have finished her part of the race, and shall quickly leave the running space and remain

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\* Given by Miss Louise French at a War Camp Community Service Institute in Baltimore, Md.



## FUN FOR THE GROWN-UPS

out of the way of the remaining runners. She shall not line up again with the runners. This principle of relay racing can be used in any number of different races.

1. Running to a given point and back. 2. Skipping. 3. Two-stepping. 4. Jumping, both feet together. 5. Over obstacles. 6. Double (with a partner). 7. On all fours. 8. Walking. 9. Indian Club.

a. Have three Indian Clubs on goal mark, for each line. First one runs up and knocks down clubs; second one puts them up; third knocks down, etc. (b) One circle at goal mark for each line with three Indian Clubs in each. First one puts clubs outside the circle; second one puts them inside; third outside, etc. (c) Have one club on goal mark for each line and give one club to each leader. First one exchanges her club with one at mark and brings it back to next girl who does the same.

In all these Indian Club Relays, if a club falls down the runner must go back and pick it up.

### *Nigarepolska*

Music, Nigarepolska. Count number of players in circle. Take out a number of players, which number goes evenly into the whole number. For instance, if there are 24 in the circle, take out 2, 4, or 6 players. They face any one they choose, a man facing a girl, etc. Every one has hands on hips and hops four times to music, hopping first on the left foot and touching the right heel to the floor, change, etc. At chorus those on the inside of the circle jump about, facing center, clapping hands once, then folding arms. Those whom they faced place hands on their shoulders. They run around the circle, counter clock-wise, keeping close to the outer ring, in short running steps. At end of chorus they step in front of one closest at hand, and still in that same position all do the hop step. At chorus, hands are dropped from shoulders and those inside of the circle jump around facing center, *each in his own place*, and the one whom they faced joins their line by placing his hands on the shoulders of the back one. This makes three in every line. This is repeated, and the team has four units, then five and so on, until every one has been chosen for some line, each line adding to itself only one person at a time. When the last ones have been chosen, the lines are all united by all leaders putting hands on the shoulders of the last one of the line ahead. The music is played faster and faster until the circle breaks.

## Toy Making: A Review of Helpful Books—III

### PAPER TOYS

By Fritz Koch

Published by The Koch Paper Toy Company  
Philadelphia

Here is a little pamphlet of some fourteen or fifteen pages which contains some very pertinent remarks about making paper toys according to architectural principles. Proportion and symmetry are the themes the author discusses so ably. "All patterns are designed proportionately to each other so that a little doll, if adapted in size to these objects, can write her letter with perfect ease and comfort while sitting on one of the common chairs at the desk, and a five year old "child-doll" can easily descend from the small swing without being hurt." In constructing toy villages, and Noah's Ark animals it is well to bear these points in mind.

### TOYS THAT TEACH

This is the name of the catalogue issued by the Embossing Company at Albany, New York, and containing descriptions of many half-formed toys which the child finishes according to patterns which accompany the building materials while he may also invent patterns of his own. The Stabuilt Blocks are irregularly shaped blocks with holes in them, so that realistic construction may be made of them by connecting them in desired order with rods inserted in the holes. Some blocks being spherical lend themselves, when connected by rods, to the semblance and actual service of wheels for others that may be piled up in certain fashion on top to represent a wagon or a locomotive. There are also modelling materials to be worked out from designs in what is known as plasticine. Harbutt's Plasticine Box offers quite a range in models for creating various designs and opportunities for original work.

The Lorentzen Company  
Chicago

has also building and design material to be completed and followed out by the young artificer. The Purple Seal Picture Builder, and the catalog of the Purple Seal Blocks shows that the modern commercial toy-man recognizes the need of building for himself on the part of the child to whom he sends so many Christmas toys.

## TOY MAKING—A REVIEW

Ideal Book Builders  
Chicago

have a series of Child Improvement Books and Games, the underlying principles being constructing whole objects by fitting parts together. The ingenious cutting of these whole objects so that in assembling them again the child's attention is drawn away from the pure love of construction to the secondary interest of some educational point, generally in the realm of the three R's, points again to the new use of toys in education.

Milton Bradley Company  
New York

publishes three books, *Handwork for Kindergartens and Primary Schools*, *Suggestions for Handwork in School and Home*, and *Cardboard Construction*, a manual training book. The first two carry out the idea of construction in materials suitable to the environment and age of the child. *Cardboard Construction* is not so imaginative as the other two but is more realistic, giving working-drawings for a doll's house and suggesting that mica windows be inserted when completed.

*Constructive Work for Schools without Special Equipment*, by C. E. Newell, published by Milton Bradley Company, contains some good toy patterns, such as a Santa Claus doll to be made of cardboard with movable arms and legs, a Noah's Ark and figures and a good-looking fireplace and settle, all made of cardboard. The directions are clear and the problems to be made not too intricate. The models to be copied are grouped under the various months, such as Toys and Xmas Gifts for December work, Festivals and Vacation for June, comprising a circus stool and Ticket Booth for the primary grade, an animal cart, a peanut stand for the intermediate, and a writing pad and stationery holder (quite out of toydom to be sure) for the grammar grade.

### TOYS IN SCIENCE

Aside from toys that teach, or claim some educational aspects, there are those exciting toys of adventure in fields of science which often teach the young constructor to pursue their marvels the rest of his life. Such a one is the electrical toy.

ELECTRIC TOY-MAKING FOR AMATEURS  
By Thomas O'Connor Sloane

This is a good book on the subject. It contains clearly written directions, is well illustrated, and covers not only the basic princi-

## TOY MAKING—A REVIEW

ples of electrical contrivances and the care of batteries, but also proposes such delightful creations as an Electric Dancer, Magic Drum, Electric Hammer, Electric Insects. There are also magnetic Jack-Straws, Tops, Pendulum, Fishes, Swans and Boats. An ingenious lad will find this book replete with suggestions.

Although in no sense a beautiful toy, in fact probably violating all that art might hope to claim, the miniature steam merry-go-round described in the *Scientific American* magazine for November 10, 1900, is one of the most satisfactory toys for the boy with a turn for natural wonders. The directions read very much as a recipe, "a bottle, a cork, two forks, two egg shells, two thimbles." The principle involved is the motor power of escaping steam, which by ingenious device is made to take place in the egg shells, whereupon a miniature air-ship is seen to go whirling about on its axis which is no more than a pin stuck in the cork, resting on a coin which just fits the bottle top.

Other toys made of equally exciting recipes, are those of Meredith Nugent, published in various periodicals. "A Home-made Opera House Any Clever Boy Can Make" is to be found in *The Ladies' Home Journal* for March 1910, and contains surprising phenomena. "Right in the Wind's Eye," a remarkable toy boat, is described in *Saint Nicholas* for June 1902.

## GIRLS AS TOY-MAKERS

But all this while boys have been referred to as the only recipients of advice on toy-making. Of course girls have no occasion to feel they are not as entirely welcome to whittle and saw as any boy. Miss Bassett, Headmistress of the County Secondary School at Streatham, England, has collected some amusing evidence of the benefit to girls of manual training.

TOY-MAKING IN HOME AND SCHOOL  
By R. K. and M. I. R. Polkinghorne

In answer to a questionnaire sent out to the pupils of what manual training did for them, the following stoical remarks were made:

"To make toys and other wooden things teaches us to be patient, for often just at a critical moment something will come unstuck and we have to begin all over again. The top of the round-about which I am now making has come off three or four times and

## TOY MAKING—A REVIEW

consequently it has taken me about twice as long to make as it would if all had gone smoothly." (Age eleven) A more positive statement runs like this, "I have to use many kinds of tools, but the nicest is the hammer because when I use it I know I am near the end of a piece of work. (It is not that I dislike work, but that I am going to start something fresh.)"

*Toy-Making in Home and School* emphasizes the dramatic instinct in creating. Almost every toy *does* something, a boy driving and whipping a donkey, three sailors pulling on a rope, two ducks drinking out of a bucket. The materials are no longer cardboard, wood or even thin tin, but odds and ends of waste materials, in fact. There are match box toys, cork toys,—cork animals harnessed to tiny sleds, cork acrobats, cork ships—all delightfully drawn.

There are many books representing the various phases of toy-making described in this article which can be procured at toy stores, in their book departments, at regular book stores and very often at lending libraries. Although a bibliography of these books might be interesting it seemed that a little study of their various purposes and ideals would be more useful to those looking for the first time upon toy construction, as an art, an education, or a recreation.

An artist who had made a wonderful dollhouse and an equally remarkable Noah's Ark said, "I take this matter of toy-making very seriously." Ever since he was a little fellow he had dreamed of the perfect Noah's Ark whose animals were in the right proportion one to another, besides really looking like the animals for which they were named, and having a reasonable amount of lasting quality. At the age of thirty he succeeded in realizing his dream in a beautiful set of animal forms, fulfilling all requirements. "Accuracy of drawing and suitability of material," he declared, "ensure a successful toy—a toy which is made for use and beauty." Surely this testimony is worth considering in planning for woodshed days.

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"Get acquainted," Theodore Roosevelt is reported to have said, "That is the advice I would give every father of a boy."

What better way to "get acquainted" than through comradeship in play?

## Kite Tournaments

Kite flying contests are becoming so popular not only with boys but with girls and adults that recreation departments are finding it necessary to make special arrangements for meeting the demand.

The Division of Playgrounds and Sports of the Chicago South Park Commissioners has adopted the plan of posting on the playgrounds blueprints showing pictures of many types of kites and giving suggestions for their construction. Every boy and girl studying the drawings may with the exercise of a little ingenuity produce a kite which he will be proud to fly in the contest.

The following instructions for a kite tournament have been outlined by the Division of Playgrounds and Sports:

Winners of local park meets only eligible to compete. Eligibility certificates to be received in office not later than Friday noon, May 20th, but supplementary entries, certified by local park authority, will be approved at beginning of meet, in case local park meets are delayed.

Girls winning preliminary park events are eligible, as well as boys, but all kites must be home-made.

Events are divided into three classes, A, B, and C. Kites winning any event in Class A or Class B are ineligible to compete further for additional honors in the same class in which they have won an event, but may compete in Class C event, or in the other class in which they have not won an event.

The field will be lined on the day of the meet, dependent upon wind conditions, with three lines, at right-angles to wind direction, consisting of, (a) boundary line, back of which starter may not run in working his kite into the air; (b) start and finish line, 100 feet from boundary line, in direction in which the wind blows, on which line flyer will stand at start of event, and to which he must return for judging of event at conclusion of the flight; (c) helper's line—a line from 50 to 100 feet from starting line, on which the helper or starter of the kite will hold same, and project kite into the air at the start of the event, in order to have a length of string sufficient to enable kite to get successful start on signal to begin flights.

Kite cord will be provided for all events, but will not be furnished for try-outs of kites. Flyers wishing to try their kites before



## KITE TOURNAMENTS

the meet starts must provide their own string for such try. Furnished cord will be in three weights, of equal length, and mounted on stick, ready for use. At conclusion of events, contestants must return cord to the officials, for use in other events. Such cord is not to be cut loose from kite after being attached, but must be untied at the end of events, to prevent loss in length and inequality resulting therefrom.

In case of wind conditions necessitating same, kites of tailless type may have tails attached for better balance, if same is necessary, without eliminating them from the tailless kite races.

### CLASS A

1—*100 Yard Dash, Plane Surface Kites, or Tail Kites.* Kites start on signal; may be run out in any manner desired to end of 100 yard cord, and must be wound back to hand of flyer. Starter to station himself under kite, as it is wound back to the flyer's hand, to catch same when it falls to ground after being brought down. At finish of event, flyer must be stationed on starting line.

2—*Altitude Race, Tailless Kites or Bowed Kites.* Kites to be started at signal, and run out to end of string, and worked up to the highest possible altitude. At end of five minutes, flyers must have returned to starting line, and those at lower elevation will be eliminated and ordered brought down, until judges determine, by process of elimination, the kite flying at highest elevation.

3—*Pulling Contest, Box Kites.* Box kites to be run out to end of measured string. Spring scale to be used, measuring pull for two minutes; maximum pull to be recorded during that time, and kite exerting greatest pull to win.

4—*Pulling Contest, open to all types of kites except Box Kites.* Pull determined as above.

### CLASS B

5—*Messenger Race. Type of kite not specified.* Equal lengths of cord to be provided, and kites to be run out to end of cord. Flyer to stand on starting line. Starter to take hold of string and messenger, and drawing string down as much as may be necessary to move in direction of wind, not more than 25 feet from flyer, holding messenger ready to begin its ascent. At signal, starter will release messenger and let kite string resume its natural elevation, so messenger can slide to the bridle of the kite. Messenger first reaching kite bridle wins event.

## KITE TOURNAMENTS

### CLASS C

6—*Novelty Competition.* Judges to determine most novel kite. No restrictions as to type of kite. Flyers to line up with kites, on starting line; starters holding kites for inspection of judges and grading of kites as to the novelty of design and construction. Novelty to be construed to mean construction, appearance, material, mode of flying, behavior in the air, trappings or accessories. At conclusion of inspection, starters to take kites as far as may be required toward the starter's line, and kites are to be flown and a second rating to be made by the judges while kites are in the air. Kite securing highest number of points, on a possible rating of 100 on each inspection, to win event.

7—*Artistic Competition.* No restrictions as to kites entered. Kites to be marked on artistic merit. Artistic merit to be construed to mean workmanship, neatness and beauty of finish in construction and color, shape, and decoration. Two inspections to be made, and total marks to be applied as in preceding event.

### CLASS D

8—*Kite Battle.* Kites to be run out to end of measured cord, in which is inserted not over 50 feet of prepared cord, equipped with cutting device for offensive combat. At signal to start battle, flyers may move anywhere within prescribed flying field, in attempt to cross the cutting surface of their cord with opponent's cord, and cut down his kite. Kites coming to the ground, whether cut loose or entangled and brought down, to be disqualified. Surviving kite wins. Physical interference with opposing flyer, or taking hold of his cord by hand, will disqualify. Kites must be brought down solely by means of the cutting of the string, or by accident. Kite which is fouled and brought to ground unfairly may resume play.

### MERIT SYSTEM POINTS

Points will be awarded according to the merit system of winning events and the meet, as in all other competition. Armour Square will bring to the field its athletic supremacy banner, to defend same, and if points won by any other park overcome Armour Square's lead, placing that park ahead of Armour in the athletic supremacy competition for the year, at the end of the meet Armour Square will surrender the athletic supremacy trophy to the park having exceeded her score.

## For Summer Court Games\*

W. A. MCKEEVER

Professor in the University of Kansas

Offer \$100 in play apparatus to any city block or to any small, defined city territory which will make the best showing as a place for small children to play during the Summer season. A certain philanthropist tried this last year and reports that his \$100 brought him more than \$1,000 in satisfaction.

Any man or woman or any well meaning business firm may thus start a movement that will result in immeasurable health and happiness for the little ones. It is easy to start people to doing anything helpful and generous for the children, provided we have a clear and definite plan. So, let us now enumerate the points:

One hundred dollars in apparatus to the city residence square—or larger defined unit—which scores highest in play facilities for the children. A committee will visit the competing centers and award the prize.

Simple, inexpensive and home made play apparatus and arrangement will be given higher credit than expensive equipment.

Several possible provisions will be especially accredited by the judges:

The central arrangement for the group play of the children in the competing unit.

The distribution of apparatus at the individual homes within the unit.

The methods and plans for making these effective in the lives of the children.

The spirit of the community supporting the project.

The method and the amount of publicity which the neighborhood has given the affair.

In awarding the prize the judges would also take into consideration the adverse conditions under which certain of the groups will have to work. The neighborhood of congested population and cramped facilities should be given appropriate credit.

After the matter has been launched and reasonable publicity given, the local work of promotion may be taken up by individuals, clubs of men and women, churches, Sunday-schools or any other interested organizations. Out of it all should grow much that is joyous and generally helpful for the children.

\* Courtesy of New York Journal.

## Plays Suitable for High Schools—III

### COSTUME PLAYS

*Antigone* by F. Fogerty. 11 characters and chorus. Especially suited to girls' schools, with full directions for costumes, staging, acting, etc. Obtained from Samuel French, price 35¢. No royalty.

*The Adventures of Lady Ursula* by Anthony Hope. A comedy in four acts with four interiors. Romance, fun and masquerade, with love interest. Old English costumes. Suited for all-female cast. 12 male and 3 female characters. Obtained from Samuel French, price 60¢. Royalty.

*As You Like It* by Wm. Shakespeare. A comedy in five acts. Unusual edition, well arranged both for acting and reading. 16 male and 4 female characters. Obtained from Samuel French, price 25¢. No royalty.

*Beau Brummel* by Clyde Fitch. Especially written for Richard Mansfield. Four acts. Comedy of clothes and customs. 18th Century Costumes. 11 male and 7 female characters. Obtained from Samuel French, price 75¢. Royalty.

*The Chinese Lantern* by Laurence Housman. A comedy in three acts with one interior scene. Fantastic costumes of modern times. 12 males, 2 females. Obtained from Samuel French, price 75¢. Royalty.

*Cyrano de Bergerac* by Edmond Rostand. A tragi-comedy in five acts with two interiors and three difficult exteriors. Rather beyond the average amateur, but fine study for serious work. 26 male and 10 female characters. Suitable for outdoors. Obtained from Doubleday Page & Co., price \$1.00. No royalty.

*The Cricket on the Hearth* from Dickens (adapted by Albert Smith) A drama in three acts with two interiors. Costumes of fifty years ago. One of Joseph Jefferson's best roles, and good parts for others. 7 male and 8 female characters and fairies and neighbors. Obtained from Samuel French, price 25¢. No royalty.

*A Celebrated Case* by d'Ennery and Cormon. A drama in four acts and a prologue. Costumes French of time of Restoration. Scenes varied but easy. Parts of wide range and great interest. 8 male and 5 female characters. Obtained from Samuel French, price 35¢. No royalty.

## PLAYS SUITABLE FOR HIGH SCHOOLS

*David Garrick* by T. W. Robertson. A comedy in three acts with two interiors. Court costumes. Pleasing incidents, amusing scenes and a plot of sustained interest. 8 male and 3 female characters. Obtained from Samuel French, price 25¢. No royalty.

*Damon and Pythias* by John Banim. A drama in five acts. Grecian costumes. High moral, and thrilling situations. 13 male and 3 female characters, also one child. Much used by lodges and schools. Obtained from Samuel French, price 25¢. No royalty.

*Fanchon the Cricket* by Georges Sand. A domestic drama in five acts with one interior and one exterior setting. Modern French peasant. Obtained from Samuel French, price 25c. No royalty.

*The Honeymoon* by J. Tobin. A comedy in five acts. A favorite for years and played with greatest success everywhere. 9 male and 4 female characters. Obtained from Samuel French, price 25¢. No royalty.

*The Hunchback* by Jas. S. Knowles. Five acts with garden and interior setting. English court dresses of the time of Charles II. 14 male and two female characters. Tremendous dramatic plot and action. Obtained from Samuel French, price 25¢. No royalty.

*Julius Caesar* by Wm. Shakespeare. A tragedy in five acts. Classic costumes. 32 male and two female characters. Fine reading and acting edition. Obtained from Samuel French, price 25¢. No royalty.

*Monsieur Beaucaire* by Booth Tarkington (dramatized by Ethel H. Freeman). Three acts. Simple scenery fully described. Costumes of the period. 14 male and 7 female characters. Adventure, romance, heroism and love, wit and brilliant dialogue. Obtained from Samuel French, price 60¢. Royalty.

*Mice and Men* by Madeleine L. Ryley. A romantic comedy in four acts. Costumes about 1786. 3 interiors and 1 exterior. 7 male and 5 female characters. Originally produced by Chas. Frohman with Annie Russell in the leading role. Obtained from Samuel French, price 60¢. Royalty.

*Nathan Hale* by Clyde Fitch. A play in four acts. Costumes of the 18th Century. 4 interiors and 2 exteriors. Parts range from broad farce to tragedy. 15 male and 4 female characters. Obtained from Samuel French, price 60¢. Royalty.

*A Winter's Tale* by Wm. Shakespeare. Acting edition with

## BOOK REVIEWS

preface by Granville Barker. Costume designs by Albert Rothenstein. As produced by Lillah McCarthy at the Savoy Theatre, London. Obtained from Samuel French, price 25¢. No royalty.

NOTE: The above mentioned plays which are subject to royalty may be arranged through Samuel French, 28 West 38th Street, New York City.

### ADDRESSES OF PUBLISHERS OF PLAYS LISTED

Doubleday, Page & Company, 120 W. 32nd Street, New York City.  
Drama League Book Shop, 29 W. 47th St., New York City.  
Dramatic Publishing Co., 542 South Dearborn Street, Chicago. Ill.  
Samuel French, 28 West 38th Street, New York City.

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## Book Reviews

### PRODUCING AMATEUR ENTERTAINMENTS

By Helen Ferris. Published by E. P. Dutton and Company

This book offers material collected from a wide range of sources and from the author's own experience which should be exceedingly valuable to amateur entertainers. Miss Ferris takes up in detail the planning of a program adapted to the talents of different groups—how to organize the committee, how to secure the coöperation of the community, how to conduct rehearsals, the planning of costumes, lighting and stage settings, and the securing of newspaper publicity. Suggestions for a large variety of types of program are offered—stage stunts for one person, stage stunts for groups, musical numbers, song specialties, minstrel shows and circuses. Special suggestions are made for programs adapted to the needs of organizations like the Boy Scouts, Girl Scouts, Girl Reserves and Woodcraft League. In short the book is a practical working manual for those who have responsibility for putting on amateur entertainments. It effectively bridges the gap between the old-fashioned evening entertainment of recitations and songs, and the more difficult dramatic production which requires an extended period of preparation.

### THE CLOG DANCE BOOK

By Helen Frost. Published by A. S. Barnes Co., New York City. Price, \$2.40

In the introduction to this book, Dr. Jesse F. Williams, Associate Professor of Physical Education, Teachers' College, New York City, points out that medicine, science and education are seeking in these days for nature's way—for the use and development of activities that are primary, fundamental and racial. He feels that the author of this book has made available for teachers a type of work which has many admirable natural features, presenting material which logically can be taken into the program of activities in physical education. He points out that the values commonly held for gymnastic systems are retained in this type of work and in addition to its hygienic values there is joy in the doing of it.

Detailed descriptions of fourteen different clog dances are contained in this book, together with music for accompanying them.





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